



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

*Boileau et l'Italie* par GABRIEL MAUGAIN.  
Paris, Champion, 1912. 103 pp. (Extrait  
des *Annales de l'Université de Grenoble*,  
Tome XXIV.)

"La présente étude n'a d'autre ambition que d'apporter une petite pierre au futur édifice [that is, of a history 'des relations intellectuelles de la France et de l'Italie']. Elle comprend deux parties, dont l'une cherche quelle place l'Italie occupe dans l'œuvre de Boileau. Il était important de déterminer avec un peu de précision à quels écrivains de la Péninsule s'en prend ce fameux adversaire de la culture italienne et quels griefs il élève contre eux, jusqu'à quel point il était compétent pour les juger, dans quelle mesure il a contribué à les discréditer en France, eux et la langue de leur pays, dans quelles limites il a, malgré tout, ressenti leur influence.

"La deuxième partie de notre étude nous transporte en Italie. Y a-t-on édité les œuvres de Boileau? Comment les a-t-on jugées? Quelqu'un les a-t-il imitées? Des poètes y ont-ils cherché des conseils? A ces questions nous répondons sans prétendre jamais apporter des résultats complets et définitifs."

These introductory words plainly indicate the character of Professor Maugain's quest. His results are, in truth, not always "complets et définitifs," but his surmises are almost invariably stated as such (some with that well-worn phrase *sans doute*) and he has ascertained several facts which students in his field will be glad to note.

Did Boileau know Italian? He could at least read it (pp. 11-20). Did Boileau imitate Italian works? Apparently he owes something to Scaliger, possibly a verse to Folengo, and a simile to Bembo. That he drew upon *Orlando Furioso* or the *Secchia Rapita* for passages in his *Lutrin* is likely, and Professor Maugain quotes to back his surmise. Here is his conclusion:

"En somme, à quoi se réduit l'imitation italienne dans l'œuvre de Boileau? Pour la conception générale de son *Lutrin*, il a eu en Tassoni un modèle. Dans un épisode de son poème héroïque, il s'est rappelé, mais librement, quelques octaves du *Furioso*. Sept ou huit fois, il a pu faire passer dans ses œuvres, sans la moindre servilité, quelques courts passages de

Tassoni, de Folengo, de Bembo" (Pages 21-23.)

Professor Maugain shows that Boileau looked down upon most of the Italian literature that he knew. Of Dante, Petrarch, and Boccaccio, he seems to have known nothing. Tasso he dispatches with a flippant verse launched at a French courtier who prefers "le clinquant du Tasse à tout l'or de Virgile." Italian influences, moral and artistic, he scorns. Boileau's hostility, our author thinks, has had much to do with the decline of French interest in Italian literature, which has even now only a slight popularity in France.

In the second part of his contribution Professor Maugain shows that Boileau's influence in Italy began as early as 1680 and continued well into the nineteenth century, and he quotes, with judicious comments, numerous representative Italian opinions of Boileau and his works. From the evidence gathered it is clear that Boileau's estimates, though sometimes favorable, were biased by his patriotism and by his personal ambitions. He belongs, therefore, to a very large class of (influential) critics whose judgments must be corrected or reversed, and, above all things, require to be fairly set forth. This has been done in the present work, and the value of the contribution is enhanced by a rich bibliography, a really exact *Table des matières*, and by an Index. This feature, it is gratifying to note, is becoming more and more common in the learned books of France.

R. T. HOLBROOK.

*Bryn Mawr College.*

## CORRESPONDENCE

ST. BERNARD AND RAOUL DE HOUDENC

*To the Editors of Mod. Lang. Notes.*

SIRS:—In one of the *Sermones in Cantica Canticorum* of St. Bernard occurs the following passage:<sup>1</sup> "Festinemus proinde, filii, festinemus ad locum tutiorem, ad pastum suaviorem, ad uberiorem et fertiliorum agrum. Festinemus

<sup>1</sup>*S. Bernardi Opera Omnia*, Migne, *Pat. Lat.* CLXXXIII, col. 952-953.

ut habitemus sine metu, abundemus sine defectu, epulemur sine fastidio." This passage is the source of vv. 1100-1134 of Raoul de Houdenc's *Songe de Paradis*:<sup>2</sup>

Je vic en un livre jadis,  
 Oñ sains Bernars nous soumounoit,  
 Et mout durement nous hastoit;  
 Com fies nous apieloit li sains,  
 Qui consaus est et boins et sains  
 Pour issir hors de tout peril.  
 Il disoit: "Hastons nous, mi fil,  
 "D'aler errant al seür liu,  
 "Oñ il n'a ne coust ne aliu;"  
 C'est en Paradis, là amont,  
 Oñ sains Bernars nos soumont,  
 Apriès l'apiele "lieu seür,"  
 Et aler i a grant eür,  
 Quar on i a tout che k'on vient.  
 Anuis n'i tient ne cuers n'i dieut.  
 Encor l'apiele "souef past:"  
 Nus n'est malades n'i respast,  
 S'il mengue de la viande.  
 Dont sains Bernars est si engrande  
 Que nous i hastons de l'aler;  
 Dieus nous i maint sans ravalier!  
 Encor l'apiele "camp plentiu;"  
 Trop couvenroit l'omme soutiu  
 Qui vorroit dire le bonté  
 De cel douc camp ne la plenté  
 De Paradis dont jou dit ai.  
 Sains Bernars nous met à l'assai,  
 Et si nous rueve tost haster,  
 Pour che que puissons abiter  
 Illuec sans mal et sans peur  
 Et sans destrece et sans douleur,  
 Et que nous aiens compaignie  
 Sans anui avoec la mesnie  
 Des sains qui sont en sainte gloire;  
 Après Dius nous en doinst victoire!

STANLEY LEMAN GALPIN.

Amherst College.

#### PARADISE LOST, VII, 15-20

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Paradise Lost*, VII, 15-20, Milton says:

"With like safety guided down  
 Return me to my native element;  
 Lest, from this flying steed unreined—as once  
 Bellerophon, though from a lower clime—

<sup>2</sup>P. p. Aug. Scheler, *Trouvères Belges, nouvelle série*, Louvain, 1879.

Dismounted, on the Aleian field I fall,  
 Erroneous there to wander and forlorn.—"

No one of the commentators explains clearly why Bellerophon had to wander alone, or why on this particular plain. Newton says: "Attempting vain-gloriously to mount up to Heaven, on the winged horse Pegasus, he fell and wandered in the Aleian plain till he died.—The truth of the story seems to be, that in his latter days he grew mad with his poetry, which Milton begs may never be his own case." The interpretation Newton here gives seems questionable. Does not Milton mean the defeat and loneliness of failure, rather than madness? But as regards the main point, Newton does not discuss, but merely states, the relation of the episode on the horse to the wandering.

Todd says: "Pope remarks, that Milton has interwoven the *offence* of Bellerophon with Homer's relation of this valiant youth," and then he quotes Newton. The modern editors simply repeat in various ways these explanations, sometimes with and sometimes without reference to Homer. In the sixth book of the *Iliad*, Hippolochus, in giving the history of his house, tells of the temptation and persecution of Bellerophon, closing the account with (ll. 200-02): "But when even Bellerophon came to be hated of all the gods, then wandered he alone in the Aleian plain, devouring his own soul, and avoiding the paths of men." Homer knows half the story Milton refers to; he knows about the wandering, but he does not understand the reason why Bellerophon should have been doomed to a life punishment. Pindar, on the other hand, gives the cause of the fall from Pegasus, but does not mention the after wandering and loneliness (*Isth.* vi, 45): "Thus did winged Pegasus throw his lord Bellerophon, when he would fain enter into the heavenly habitations and mix among the company of Zeus."

The question is, why should an aspirant to divine honors have been hated of all the gods, and have been condemned to so severe a fate without hope of release? Miss Jane E. Harrison, in *Prolegomena to Greek Religion* (pp. 219-221), offers the following explanation: